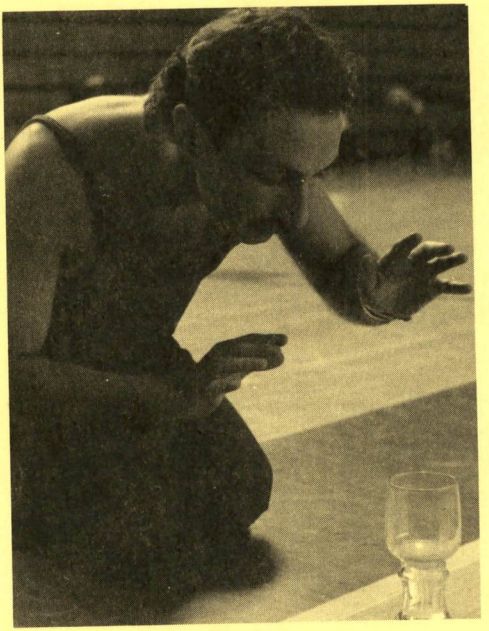
Sacred Dance Guild Journal



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The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit corporation, providing members with information and opportunities for worship through movement and dance.

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Policy Statement

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

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Sacred Dance Guild Journal

President's Message

The Dance of Life is in constant motion -- moving forward, moving within the same space, and moving back for a new view of an old dance. The *JOURNAL* has been moving on all three plains. In compiling this fall issue, the process was enhanced and complicated by the newness of a typesetter, proofreading, photograph plates, as well as time limitations from an overzealous and overscheduled president who gathered low bids in Lancaster, thus becoming lay-out and circulation editor. New respect has been gained for Toni', who, each trimester, collects reams of information ("three feet high"), selects articles, types, and mails the *JOURNAL.*

Having also shared Guild philosophy this summer by being on faculty at P.S.R.-Berkeley "Dance Week" and Phoenix at Cleveland "Journey" week, the unlimited opportunities to expand worship and fellowship through dance continue to be awesome. The Guild hosted receptions internationally this past year and maintains a steady growth with reciprocal agreements with American Dance Guild (ADG), Schuyler Creative Arts Center, Center for Dances of Universal Peace, and Phoenix Power and Light Co. In addition, SDG has become a copyrighted publisher of an *ANNOTATED BIBLIOGRAPHY OF RESOURCES IN SACRED DANCE* as well as the ongoing *JOURNAL.*

The thrill of being a part of this growth is spiritual ecstasy! As always, your faith in the Guild, your dance prayers for peace, and your love for God have blessed us with many new members and long-lasting memories from moments together.

With a grateful heart,

Barrie

Editorial

You will note a big change this year, at least for the first issue. We are a growing, changing group, very much like the culture we live in. If one is not careful, you find you are "behind the times". As I sit at the typewriter thinking about each of you, I recall the mimeo of the first issues I did - and now we are about to be typeset.

This will be great, for you will receive more material in less space, more beautiful and much quicker. Deadlines for material will stay the same: August 15, December 15 and March 15.

BUT I will be sending out from here an Events Calendar between *JOURNALS* so I need material for these September 15, January 15 and April 15. These will be short, primarily noting the date, place and a bit about what and then a place or person for information.

I again repeat what the *THEME OF THE WINTER JOURNAL WILL BE:* **SACRED DANCE BEYOND THE SANCTUARY.** This was suggested as one idea from the Board, and as editor, and as a member, I think it most splendid. So many of us do exactly that, but have we thought about it. What makes it good? What makes it hold to that term "Sacred"? What kind of audience does it draw? Does that audience then go back to places of worship and want to make the worship more meaningful through dance? If possible, I would like a short article from each Chapter and from each region. In that way we will have a cross section of ideas and the sharing will benefit all.

Don't forget the deadline dates and be looking for a New Look in the *JOURNAL* and a Coming Events Calendar. May God Bless your Dances in this coming year!

Toni Intravaia
Editor

Articles of 500 words or less, dance activity, chapter/region/membership news, letters, and black and white photographs should be sent by deadline dates to: **Sacred Dance Guild Journal, Toni Intravaia, Editor, 201 Hewitt, Carbondale, Ill. 62901.**

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Journal Staff and Contributors:

Toni' Intravaia, Editor; Barrie Gibby, President; Susan Cole, Calligraphy; Helen Castle, Dan Johnson, Dottie Johnson, Janet Skidmore, Colley Ballou, Cathy Lee, Carla De Sola, Ruth Becker, Kay Troxell, Lana Spraker, Joyce Smillie.

Letters to the Editor

From **Martha Fairbanks,** *Director of Regions and Chapters, 1515 Pinecrest Road, Durham, North Carolina 27705:*

I am wondering if anyone has any ideas 'for dancing out' grief. At the time of the shuttle disaster, I thought particularly of the SDG members in New Hampshire (because of Christa MacAuliffe in particular), so I wrote a letter to Allison Howard, the Regional Director there, expressing my sorrow and my support for them in their time of sadness. And it occurred to me that dancing could help one deal with grief almost better than anything else. Has anyone else found this to be true ?

From **Sharon V. Miller Rodakowski,** *P.O. Box 2546, Kailua, Kona, HI 96745:*

I think you're doing a marvelous job with the Journal and each issue gets better and better. For you to have made a commitment and stuck with such a monumental job for all these many years is not only commendable, but amazing! Thank you.

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Outreach '86

First: The *SDG* Board, like previous Boards, had discussions on the question of an annual national/international Festival versus regional festivals. Some national organizations hold regional events in alternate years with national events. Thus, the **Outreach '86** was designed to offer regional opportunities for such events. **Helen J. Castle,** Program Director at the time of **Outreach '86,** reported: **Outreach '86,** initiated with a clear sense of purpose, was designed to challenge the **Guild** with a broader vision of programming and to provide the **Guild** with:

1. opportunities for wider regional participation;
2. a more realistic timeframe for the Southern New York Chapter to adequately prepare for Festival '87 at Sarah Lawrence College in June '87; and
3. necessary means for redesigning the job of National Program Director in order to facilitate a fuller, long-range planning, and committee structure.

Second: The challenge of **Outreach '86** was overwhelming in response, which showed an active desire to be involved in programming or ambassadorship on behalf of the **Guild** throughout the country. More than 30 members received guidelines or packets to help them facilitate a small or large outreach event in regional areas. The Festival guidelines, compiled by Helen Castle, are a thorough listing of forms, staff, budget consideration, communications, publicity, and insights.

Receptions and ambassadorships in the name of the **Guild** were part of workshop schedules this year for Schuyler Creative Arts Institute, San Carlos, Calif.; Phoenix Power and Light Co., Cleveland; International Sacred Dance Festival, Avignon, France; Dance Week at Pacific School of Religion, Berkeley, California. This important and warm networking through these events proved to be a major factor in gaining 86 **new members** since May 1986.

France

PREMIERE RENCONTRE INTERNATIONAL DE DANSE SACREE OCCIDENTALE

DANSE
DANSE SACREE
DANSE RELIGIEUSE
DANSE LITURGIQUE

18 au 30 Juillet, 1986

by Colley Ballou
National Program Director

The first INTERNATIONAL SACRED DANCE FESTIVAL began as a germ of an idea when Marie Delapalme (a member of the Omega Liturgical Dance Co.), while visiting in Paris in the fall of '85, was asked to travel to Avignon to meet George and Catherine Golovine and Robert Chave, Episcopal Vicar for Culture and Communication. This foursome decided that with the co-organization of the Avignon Foi (Faith) et Culture there would be sufficient interest and backing for an international event. Thus it began and the wheels were in motion.

After receiving, in May, the initial flyer announcing the event, and much communication with Marie, I decided to attend. With blessings from Barrie Gibby, and the title of ambassador from the Guild, off I went with son Mark in tow.

We arrived in Avignon via train from Nice. The location where we stayed, a private boys school called INTERNAT LOUIS PASTEUR, was most primative. Being the first festival people to arrive after Omega, we had first choice of rooms, and Mark of course picked for us the most decorated. Thanks to Marie's careful direction, we had our own supply of sheets and towels.

As people began to arrive, a true conference feeling took over: first Marlene and Paul Richards from California, next Elizabeth Hanson from South Dakota. Other than Omega, Father Thomas A. Kane and Pamela German from France, we were the American representatives. Twelve of us - - - a good showing. The majority of the people were French. Others were from Switzerland, Germany, England, Belgium, Canada, and other countries, approximately sixty in all.

First of all, let me say twelve days of a conference is a lot of time to fill, and it was done admirably. A typical day began at 8:30, most mornings with a floor bar taught by Marie and followed by ballet class from 9 — 10:30 with Allan Tung, also of Omega. A workshop began at 10:30 and lunch was 12:00 — 2:00. Lunches were always provided at the Internat and were an interesting array of French cuisine. For one of these gatherings, I supplied wine in the name of the Guild. We gave each person a Guild Brochure and a flyer announcing Festival '87. I think we generated some interest as a lively question and answer period

followed. Thank God for the French two-hour lunches! This was basically the only time to relax or get necessary things done. Of course, the money exchange

Michel Demierre, Foremost Producer of European Liturgical Dance, and Colley Ballou, National Program Director for Sacred Dance Guild. (Televised Service — Orange, France)

was closed, as were the post office and laundry--one had to learn to adjust. A prayer service followed and then we attended a 3:00 — 5:00 work-shop. Most evening performances were from 7:00 — 10:30 and dinner followed. The days were full and it wasn't long before I would miss friends at an afternoon session, or begin to notice people nodding off during workshops, that is, if I myself was awake enough to notice.

Of course it all began with George and Catherine Golovine and their Theatre de la Danse. They are both professional dancers, George having been with London's Festival Ballet and Catherine, solo dancer with the Nice Opera. They have dedicated themselves for the last twelve years to the search of the sacred and religious through their dancing. They founded their school in Avignon in 1974, and soon became part of the Summer Festival of Faith and Culture of which we were a part this year.

The Golovines run a beautiful dance school. The building is located behind the Palace of the Popes and was about a ten minute walk from our lodgings. This is where all technique classes were held as were many workshops. The other workshops and prayer services were held another short walk at the Oratoire Chapel. The classroom, dressing room space, etc., is very airy and well kept. The Theatre, which seats approximately 200, is rented both day and night. George doubles as light design and tech. person, as well as running the school and teaching with Catherine.

I found the workshops and the sharing of ideas most exhilarating. The Round Table discussion which particularly comes to mind dwelt on the necessity for financial support and the quality of sacred dance that all were seeking within their own parishes. The French especially are trying to establish this support within the Catholic Church, not only for the dancer but the physically handicapped as well. We speak a common language ..... DANCE: Sacred, Liturgical, Religious. I can't begin to tell you how long we spent discussing the meaning and interpretation of each. An interesting quote from

friend Elizabeth Hanson: "Dance is part of the culture inherent in the soul. If movement is dance, then everyone dances, because movement is the soul".

One particular day, we had with us the priest from the Bejart Ballet, Brussels, and the Director of the Boys Choir from the Paris Opera. Ideas were thrown to the air: Is it possible to invent training for prayer as there is training for dance? What if we continued to approach dance in the church on primarily a professional level? What would happen to the non-dancer who wanted to participate? The tone of the conference was of course to allow this kind of exchange and discussion, and to view and present works and research, as the workshop leaders did.

Those presenting works and research were: Jacque Dubuc from Montreal, Canada, dancer and priest in charge of the whole liturgic movement when the Pope visited Canada; Christine De La Serve, French dance therapist who has developed a therapy through dance which includes exercises in breathing, relaxation, and meditation; Marie-Pascale Le Be, a professional dancer, soloist with the Ballet of Bern, Switzerland, who has developed her art as an expression of her faith; Thomas A. Kane, C.S.P., Cambridge, Mass., dancer and co-author of INTRODUCING DANCE IN CHRISTIAN WORSHIP, who helped organize the liturgy, along with Jacque Dubuc and Robert Chave, for all the services held in Avignon, and both the televised Sunday Mass and evening performance and service held at Notre-Dame Cathedral in Orange; George and Catherine Golovine; and our own pioneer of sacred dance, Carla De Sola.

Carla, along with her dancers from the Omega Liturgical Dance Co., portrayed their faith with an incredible response from our European neighbors. I don't believe the audience had ever seen a combination of sacred dance performed with such diversity. My involvement with Carla De Sola and her company is a memory I will always cherish.

Let me quote from a newsclipping published in Orange which was typical of others: "Thanks to Omega Dance Co. we were offered an individual and collective performance of movement which the parishioners joined without any complexity and with total conviction. One does not dare get into detail, and describe what we saw and heard. But one can say they were beautiful to a point of quivering. There was a severe esthetic rightness involved in spirituality. All of the sketches invited us to the special silence and understanding of the movement. At this level of the representation of the soul in the body. A great event has been lived with ardor . . . . and something positive will linger into the future". Hopefully, I came close to the essence of meaning in my translation.

The last day, consisted of all of participating in a special mass through the city. We found ourselves winding our way through the charmingly narrow streets of Avignon, dancing from the beginning service to the final blessing, ending with a circle dance in the Plaza of the Palace of the Pope. High above us on the plateau overlooking the fountain and the Plaza was read over loudspeakers in French and English our Proclamation of International Dance.

We achieved our expectations of an international Festival event. We came together. We shared our faiths, our friendship and our common interest? SACRED DANCE. These, of course, are MY memories. I can only share a portion, so I give you just a taste . . . . ●

Ireland

REPORT ON CORRYMEELA — 1985 — IRELAND

by Carla DeSola
Director, OMEGA DANCE COMPANY

OMEGA DANCE COMPANY was very privileged to be invited to participate in Summerfest, '85, an ecumenical peace conference hosted by the Corrymeela Community, in Ballycastle, Northern Ireland. "Corrymeela is People of all ages and Christian Traditions who individually and Together are committed To the healing of social, religious and Political Divisions which exist in N. Ireland and throughout the world."

Corrymeela's name means Hill of Harmony. It is said that Corrymeela begins when you leave.

The theme of the week's conference was THE UPSIDE DOWN KINGDOM: *the kingdom as revealed in the Beatitudes.* Each day one of the beatitudes was the focus for study. As I think back, Corrymeela embodied the beatitudes, so that the discussions, workshops, play, prayer and dance seemed to emerge from a garden already prepared. The simplicity and dedication of the community shone with enthusiasm and gratitude. Gratitude is extended from the moment one enters, and extends after you when you leave. It is so low-keyed that it is only when we left that we realized a transformation of our consciousness had occurred.

Father Thomas Kane, C.S.P., arranged for our participation and was our guide and facilitator for the six day festival. Father Thomas has been associated with Omega for many years, and recently lectured on liturgical dance for the 1985 Sacred Dance Guild Festival in Lancaster, Pa., with members of the company dancing for his presentations.

Our participation in Summerfest '85 was extensive, and required prior preparation for approximately six weeks in our studio in New York City. On the opening night of the festival, before approximately 600 people, we presented *The Cat and the Moon,* by Yeats, under the direction of Fr. Kane. In the U.S. we had been sincerely worried about the taped Irish accents and comprehensibility of the language. We were miming and dancing to a tape of the play produced by the Abbey Theatre of Dublin. By the end of the week I realized many participants sounded like the Yeats characters! The play, stylized as a Noh drama, included a blind beggar, a lame beggar, a saint, a cat and a musician, all in masks. For many in the audience this was the first time they had ever witnessed live theatre. While we found the Yeats play enigmatic and somewhat obscure, local people seemed to open their spirits to absorb and wonder and marvel at what they saw. It was an exciting beginning!

On Monday evening we presented our major dance concert for peace. The program included *Lights of the Spirit* (a meditation dance which included Christian, Jewish, Hindu, Moslem and Buddhist chants, all expressing the common longing for peace). This was followed by *The Dream of Pilate's Wife, True Confessions or Goody Tutu takes a Fall, Blessed are those who Mourn, From the Diary of Anne*

Frank, and ending with *St. Patrick's Rune. St. Patrick's Rune* included the participation of a dozen workshop students from Corrymeela. Preparing students for the dance required intense work. We think of the process that the student's engage in as important as the final performance. It was remarked that the students were SUBJECTS in the dance, not merely OBJECTS to be moved around. The dance moves through various stages, and the *rune* is the turning point at a critical juncture. As the rune is called out, the dancers form a bridge against the "darkness", and slowly we hear the ocean sounds from the *Sanctus* of the *Missa Gaia* of Paul Winters. The dancers and audience are led from chaos and despair into new life and hope as the exuberant, rhythmical dance and music unfold. It concludes with dancers and audience united, swaying as one to the healing sounds of the ocean and its life forms.

Allan Tung, who choreographed the dance, remarked how very interesting it was for him to work through the process of the dance in three different countries. We performed it in Lancaster, Pa., next at Corrymeela, in Ireland, and finally, on the last leg of our journey, in Paris, France. At Corrymeela, for example, a woman from East Germany was one of the workshop students. We found out how frustrated she was by not understanding all our directions, and then equally frustrated when we repeated ourselves too much! We were learning the art of cross-cultural communication, and the need for patience and humor while facing language problems from different accents, and totally different languages.

Of equal importance to the performances were the workshops presented by the company and Fr. Kane during the week, the informal "happenings" at lunch-hour, and theme introductions for the major addresses. The workshops ranged from *Dance and Prayer, Drama and Scripture, Responsibility for One's Neighbor* (Danced) and *Dancing on Holy Ground.* These provided an opportunity to share more directly material that has shaped our own lives.

As I look back, what were some of the highlights of our stay?

1) The sun came out, it was noon, and we were over-looking the Irish sea, leading a group of people in what was called a dance "happening". It consisted of Fr. Kane leading the people, young and old, with gestures to the *Our Father,* followed by Allan and I teaching a peace circle dance, that we would repeat for the closing rite, and David McCauley, a black dancer with Omega, in an African welcoming dance. It was so simple to do! It seemed to me to be an expression of an unimpeded flow, through movement, of widely separated cultures coming together. Circle dances are, for me, an archetype of the kingdom of heaven.

2) The expressiveness and strength of folk who had never before danced to prayers, scripture or ideas was surely a highlight. For example, in the workshop *Dancing on Holy Ground,* each person chose a creature of the earth who had something to teach us humans. A lame man danced a hare whose foot was caught in a trap! A sixty year old woman, with beautiful white hair, blue eyes, and soft dignity, became a mother seal, calling and crying for her young.

3) To listen together as a dance company to the theme speakers each day was perhaps one of the most significant aspects of the week for us. We grew together in understanding as we absorbed and pondered what was being

Australia

CORINTHIANS VI LITURGICAL DANCE COMPANY, AUSTRALIA

by Cathy Lee

Director, CORINTHIANS VI

"I very much appreciated the assertive energy and delight rarely seen in Liturgical Dance. I was particularly struck by the power of two male bodies in Cain and Abel. Corinthians VI embodies a great courage . . . . " Judith Rock

"For us in America the primitive strength Corinthians VI brought to the worship service set us on fire and made us want to go further in their new direction and deeper into the roots of our culture . . . . " Carla deSola

"During their teaching weeks here at Pacific School of Religion, Berkeley, California and throughout their performing tour of the United States, Corinthians VI profoundly impressed me by their full resonance with Biblical Faith. Their dances and drama/mimes have passionate heart, deep soul, cutting edge, mind and compelling strength. Their works empower us and help us imagine the future as well as see the present more clearly. The works are keenly edited so that we want more and not less of this performing arts group . . . " Doug Adams

A statement about the group . . . Corinthians VI has been conducting workshops and giving performances all around Australia and parts of the U.S.A. since its formation in 1981. They have worked in all major denominations and have been special guests at numerous conferences where their work has been acclaimed. They will lead sacred dance workshops July 20 — 24, 1987 at Pacific School of Religion. A statement about Cathy Lee: Cathy's association with Dance spans some 30 years. She has worked in professional theatre and has been a leader in the field of Sacred Dance for the last 12 years. She has travelled Australia extensively giving workshops and performances. She founded Corinthians VI and is the author of *Rejoice Rejoice* and co-author of *Collections.*

("Ireland" continued)

said. We realized each leader spoke from their own experience - experiences in Nicaragua, in jail in the Phillipines, or simply speaking of their own lives and tragedies and triumphs. A most striking note came from Jim Wallis, editor of *Sojourners* magazine published in Washington, D.C. He asked us to reflect on whether the scriptures say, Blessed are the peace lovers, or "Blessed are the peace-makers"!

For the closing ceremony we were asked to lead everyone in a circle dance. Concentric circles were formed, with children in the middle (gathered and led with love by Marie Delapalme from OMEGA). At one point, with arms and faces uplifted, it seemed that differences were transcended, and we were united symbolically and actually.

So ends our brief report on our week's stay at Corrymeela, the forming of the UPSIDE DOWN KINGDOM, and the gentle people who turn their sufferings into compassion. ●

Berkeley

P.S.R. DANCE WEEK — A PERSONAL REFLECTION

by Dan Johnson
Hilmar, California
Vice-Pres.-Northern California Chapter

Whenever I attend an event like the P.S.R. workshop in sacred dance, I am reminded of "The Transfiguration" event in the gospels. Leaving my customary routine behind me and immersing myself in a new and different experience is like going up on a high mountain where something unique and dazzling---beautifully out of sync with our every day world--takes place and, like Peter, I want to stay and stay!

Miracles occur as many diverse people gather from far and near who hold in common a deep commitment and love for dance, which shines out, white as light, dimming all of our denominational differences. Theological prejudices and personal preferences are set aside so that we can share, grow, join together, and worship in that wonderfully free way we dancers employ in our praise to God and response to our world. These unique opportunities give us a glimpse of heaven.

Again this year, I was encouraged and blessed beyond expectation but in different, more profound ways than ever before. Was it the way Cynthia Winton-Henry structured our intermediate technique class as a liturgy? Or how Jim Lawer challenged us, who would-be choreographers, to be shepherds, and to make room for space as we work, since "Spaces are the holes where the heart moves through"? Or listening to Margaret Taylor as she shared her sage advice on helping congregations to move and dance and sing the great hymns of faith? I know that my convictions about sacred dance were deeply strengthened and affirmed as the week progressed. Through dance, I experienced what it might be like to be a victim of AIDS, with all the emotions and social implications that go with this terrible disease. I remembered what it's like to be a child in worship again, using my imagination, my own movements, and delightfully simple dances to embrace the faith. I learned the importance of becoming a better Jew in order to be a better Christian, and was helped in this process by learning Old Testament Hebrew dances. I was given sensitive, meaningful gestures to enrich my prayers with God and shown how to carve patterns in space--and see them there! I learned to do extensions and leap at last! Many things stretched me both in body and in spirit, and are continuing to cause growth and transformation within me as I reflect on the week and seek the implications for my life.

All of this occurred, I know, because of the marvelous variety of individuals who came together at P.S.R., who opened themselves up freely to the experience and to each other, and helped to incarnate all the meaningful facets of sacred dance. To each faculty member, I express sincere thanks for your insights, concerns, encouragment, and availability to all of us who were in atten-

dance. To the participants, my warmest appreciation for the way you shared yourselves, embodying sacred dance for me and giving me new ideas and perspectives. Instead of seeing myself as one small dancer isolated in one dance choir in one very small denomination of the Church, I now remember that I am part of something much larger, with a rich community of companions surrounding me, strong and supportive.

It was especially thrilling to me that we ended our worship services each afternoon with circle dances, joined together around the table, singing and swaying, leaping and clapping and weaving the vine, with refrains of "Alleluia!" "Laudate Domine!" "Hineh Ma Tov!" "Spirit of the living God, fall afresh on me!" "We are on a journey!" That we are! Like Peter, James, and John we cannot remain on the mountain top, basking in the miraculous glory alone forever. We must come down and return to the every day world--but changed! Full of new thoughts and sensitivities, we reflect that bright shining light of truth that we have glimpsed. Now we must share the dance--incarnate it--as we have been privileged to have it revealed to us. We must continue on the journey,

> Miracles occur as many diverse people gather from far and near .... dimming all our denominational differences ...

reaching out to people who are bound up, feet and hands atrophied, bodies slumped and lethargic, minds dulled with words and facts and distractions, spirits dry, rigid, and lifeless, so they might throw off all that has held them down for so long. We must help them discover the joy, the life, the utter freedom and release that comes when we join in the Great Dance with God.

I've said it to some of you recently in letters since we were at P.S.R. but let me say it to you all: You are now a part of the choreography in the dance that is my life. I pray we can remain connected in some sense into the future, repeat our steps together from time to time, choreograph some new ones, until we'll all finally join hands together in the eternal ring dance of heaven! Blessings to you.

A word, if I may, about the *Sacred Dance Guild:* Our wonderful organization is really a "pearl of great price:" a treasure; something to value highly. Let's all treat it well! Care for it; love it. Sacred dance must be nurtured, helped to develop, and diligently practiced in order for it to continue strong, full of life, and with vitality wherever it has sprouted. Let's all of us, in our regions and chapters, individually and as dance choirs, be active guardians and caretakers of this treasurer. Let's all participate, communicate, and share, encouraging and supporting each other as we dance our way into future years together.

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From **Doug Adams** on Pacific School of Religion's "Dance in Worship and Spirituality" workshop August 4—8, Berkeley, California:

Doug Adams reports that dance week went very well. The area newspapers gave the event two full pages in the largest Bay Area newspaper. Some 150 people attended from 48 states and 5 foreign countries including Korea, Australia, Germany, Canada, and Japan. Having Margaret Taylor was "grand for all."

Sacred Dance Guild

FESTIVAL 87

Dance for Social Change

God has showed you what is good and what does our God require of you, but to do justice, love mercy, and walk humbly with our God. Micah 6:8

June 24-28, 1987

SARAH LAWRENCE COLLEGE

Bronxville, New York (20 miles north of New York City)

Membership News

American Dance Guild and SDG Cooperate for Exchange

by Ruth Becker,
Outgoing Corresponding Secretary

SACRED DANCERS!

Our world is expanding.

Through the encouraging concept of reciprocity, SDG members are now able to attend *American Dance Guild* events at member rates. Their Board responded positively to the inquiry of our Board. Here it is in their words:

> "Collegial Standing to the *ADG* means: . . any member of the Guild wishing to attend *another* organization's conference, seminar or workshop, can now do so at *their* membership's fee by simply sending a xerox copy of the ADG membership card along with that organization's registration form. Collegial standing is mutual; it is an exchange."

We welcome and encourage this cooperation for learning and friendship.

The *JOURNAL* will alert you to *ADG* events so that you can take advantage of this richness and diversity of education, exploration and celebration. Further cooperative kindnesses are being discussed; other organizations are being contacted. At the September Board meeting of the *National Dance Association* the same request will be considered.

If you have comments or suggestions, please contact President Barrie Gibby or Board, Chapter or Regional officers.

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(About the *American Dance Guild:* The *ADG,* founded in 1956 by a group of dance professionals, has become a multi-service organization providing a forum for the exchange of ideas and methods through its publications, seminars and conferences. Programs include divisions of college/university, studio/community, elementary/secondary, and performers/choreographers; a Newsletter, health insurance plan, job registry and more are available to *ADG* members.)

AMERICAN DANCE GUILD NEWSLETTER, Vol. 30, No. 6, July — August 1986: "Collegial Standing has been given to the **Sacred Dance Guild.** They join *ADG* with *CORD (Congress on Research in Dance), DCA (Dance Critics Association, Inc.), DNB (Dance Notation Bureau), NDA (National Dance Association),* and *SDHS (Society of Dance History Scholars).* We look forward to seeing members of these organizations attend our forthcoming events."

Response To "Criteria For Christian Dance"

by Janet Skidmore
President, Lakeshore Chapter

Ed. Note: The following is an addition to Doug Adams' article in the Spring Issue, "Criteria for Christian Dance."

I would like to respond to Doug Adams' invitation to add to his list of "Criteria for Christian Dance," published in the March issue of *JOURNAL*, with some criteria of my own. While I don't think there is a Christian aesthetic in the sense of tyle, content, or form in art, I feel a work of art done by a Christian ought to reflect a Christian world view, just as Buddhist, Islamic, or atheistic art necessarily reflects its world view.

Given the antagonistic relationship between the Church and the arts, especially dance, that has existed for so long, I think it is good for Christians today to explore what makes a dance consistent with the gospel. In light of that, here are a few of my own criteria.

1) Choreographing a dance to a piece of popular Christian music is *NOT* enough to qualify the dance as a piece of Christian art. If we truly believe, as scripture indicates, that there is more to a person than intellect and spirit, then the dance itself must communicate the idea, without relying on the words of a song. In line with this, I would like to see more dances done in worship to **instrumental music,** without benefit of words of any kind.

2) I would like to see more **small dances,** scattered throughout the service, rather than one big dance stuck in the middle of the service somewhere. Dance should be integrated into the very nature of the liturgy (or service order) itself, not stuck on top of it. The book **Introducing Dance in Christian Worship,** by Gagne, Kane, and VerEecke Washington, D.C., The Pastoral Press, 1984) gives excellent insights into incorporating dance in this way. How about a danced call to worship, invocation, offertory, or benediction?

3) Our desire to give the best to Our Lord, and to draw the worshippers attention to God and **not to ourselves,** as well as our respect for the art of dance, demands the best technique we are capable of. Take class. Don't **choreograph something you can't dance well.** An outside eye from a professional dancer can help determine when choreography should be simplified.

4) Along with the last paragraph on technique, we should pay careful attention to choreography. This comes with practice, but some pitfalls to avoid include: predictability (first to one side and then to the other), unrelatedness of movement (six of these, four of those, etc.) and lack of form (how does the dance build, what's its overall shape?). Pay attention to the **whole space of a sanctuary**: aisles, pews, windows, balcony, pulpit. So often we treat the sanctuary as a proscenium space.

5) A note about performance: if I am afraid, that's what will be communicated in my dancing . The word is **openness.** I must do away with my own fears enough to be able to stop thinking about myself. When I stop thinking about myself, I can think about my audience or congregation: communicating my

A BIBLIOGRAPHY IS BORN

The Sacred Dance Guild has published *RESOURCES IN SACRED DANCE: AN ANNOTATED BIBLIOGRAPHY.* This compilation of over 220 listings includes books, books and pamphlets, articles and publications, organizations, non-print (film, audio/video), and general dance resources. In addition to author, title, and annotation, the Bibliography gives publication date, number of pages, price, publisher's complete address and the publication's availability.

Copyrighted by the Guild, the Bibliography will be sent free to all members. Additional copies are for sale to libraries, seminaries and the general public at a cost of $6.00, payable to the Sacred Dance Guild and addressed to Joyce Smillie, 2570 Hempstead Turnpike, East Meadow, NY 11554.

Kay Troxell is the Bibliography editor, with assistance from Doug Adams, Carolyn Deitering, Margaret Taylor Doane, Constance Fisher, Dorothy Johnson, Dana Schlegel, Mark Wheeler and Mary Jane Wolbers. Ellen Young served as computer consultant and Susan Cole provided graphic design.

The Guild intends to update the Bibliography periodically. Additions and corrections may be sent to the Editor, Kay Troxell, 1441 Hiemenz Road, Lancaster, Pennsylvania 17601.

("Response" continued)

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idea to them with my whole being. I can also think about my fellow dancers, interacting with them through the movement. (Besides, it's much more fun to dance this way!) **Fear of performance should be a constant topic of personal prayer.**

6) We should **be contemporary,** if we are to communicate the gospel to a contemporary world. The single greatest way to date a dance is through costuming. Yes, there are fashions in dance that go out of style! Keep in touch with contemporary dance, with fashion, with new music. See what ideas you can borrow.

7) In response to Doug's indictment of saccharin dances, I would like to add, let us throw away dances that are **self-indulgent.** I think these are often the dances that strike us as saccharin. It is fine if a dance is very meaningful to me, tells a personal story, or makes me feel pretty when I dance it. But what benefit can an audience member receive from watching it? I feel there needs to be a universal element to any great piece of art. We must distinguish between dances that are simply therapeutic for ourselves and dances which can edify the entire congregation.

8) Finally, let us not forget that happy dances are a legitimate part of Christian worship, even though we need to pay attention to earth bound and suffering dances. Worship is the one place on earth where we can practice our **new found role** as redeemed people of God, chosen people, royal priesthood, holy nation (I Peter 2:9). We should be exploring in dance what these descriptions mean. And, Doug, while God may not be "pretty" in trite way, God is beautiful and majestic beyond our imagination, and our dance should strive to communicate a tiny portion of that. ●

Chapter News

RISK TAKING — Upper South Style

Let's try something new!
Will we have enough dances?
Will anyone come to our "Party"?

by Dottie Johnson
Upper South Chapter

We celebrated our 10 years of Regional Status and the beginning of our new chapter with a "Service of Praise" on September 15, 1985 at the Good Shepherd Lutheran Church in Frederick, Maryland

Youthful and adult musicians and liturgical dance soloists and groups were invited to contribute their talents for this event. The service was developed from the affirmative responses. It is exciting to me to observe how this event and our workshop-worship services flow together in a special way. Praise God!! The program included four musical selections in addition to the organ Prelude, Postlude, Hymn, a chorus of song and praise movement, five group dances and five solos. Each offering of celebration was quite different in style, design and music. The experience range was from the youth dance choir from a local church to professional dancer-choreographers.

Dances included a candle procession, the Lord's Prayer, choreography set to a traditional hymn, Bach, and several contemporary Christian composers. The variety represented by all the performers was a special example of the diversity within our worship communities. The young children in the congregation were blessed by the young musicians and dancers.

This was a "First" event of this type for Frederick. Personal invitations were sent to clergy; the newspaper article included a picture and notices were sent to all on the regional mailing list. The ecumenical congregation enjoyed Fellowship at the reception following the service. A display of SDG activity was prepared to highlight our 10-year history of sixteen workshops and focus upon the four major events planned for September, 1985 — 86. We look forward to **Celebration — Fall 1986!**

Consider the Children

Upper South Chapter

On November 9, 1985, the Upper South Chapter conducted a three-hour workshop just for children and leaders. Linda Reed and a team taught twelve delightful boys and girls of various ages and experience.

The activities included directed and sem-directed experiences: choreographed patterns of praise, group problems with patterns of praise, creative tasks in small groups, and learning prepared choreography. Music, group singing and reading Psalms were used for the Workshop. The children enjoyed using streamer-hoops in one of the dances.

At most of the large workshops children have been welcomed. Sometimes a

Recommended Reading

ZEN DANCE: MEDITATION IN MOVEMENT *by Sun Ock Lee & John Chance, 108 pages 1985, Charles E. Tuttle Co., Inc., Rutland, Vt., $24.00*

Review by Lana G. Spraker

Because the nature of this book is one of impressions and thoughts suggested to create an atmosphere (contemplative, serene, "enlightened") this reviewer's experience of the book opens with immediate impressions felt in response.

. . . confusing! "Zen: without ego and pride"--yet this book seems very mood-making, self-consciously thoughtful and introspective at first seeing/reading. The photos are lovely: an attractice woman dressed in various diaphanous *Han Bok* (the traditional formal dress of Korea) made of silk or linen, often brocade, in sometimes vibrant, sometimes subtle colors. The photos could easily stand on their own, stimulating visions for dancer, meditator, anyone who appreciates quiet, sensual, graceful form. There is less a sense of "enlightenment" (as the accompanying poetry suggests) and more an exposition of an obviously handsome, professionally made-up dancer photographed in remarkable natural settings, appropriate courtyards and rooms, or with artfully achieved light and shadow or multiple images. An atmosphere of peace and serenity comes with a second and third exposure to the movement forms of Zen Dance. After one has become accustomed to the theatrics of the photos, then one may observe what the Chinese call *Chi* (vital life force) or *Jing* (a quite inner strength that long time martial artists, or, possibly Zen Dancers achieve by deepening their art through repeated doing.) The presence of Chi or Jing resides in the essence of the person, whether moving or in stillness. This presence is felt and observed in Dr. Sun Ock Lee, who is the dancer, performer, teacher, author of **ZEN DANCE: MEDITATION IN MOVEMENT**. The biography instructs us that Dr. Lee is "One of Korea's foremost traditional and modern dancers and coreographers . . . " who moved to the United States in 1969 and, among her many credits, is director of the Zen Dance Center in New York City.

It is not surprising that this book has been created. What is troublesome and disappointing is the text that accompanies the meditative performance in the photos. Dr. Lee acknowledges that "The challenge of providing a poetically creative script for the incredible photographs of John Chang McCurdy was courageously met by Alan Heyman." Courage does not make the drone of so many words appropriate. The synergetic collaboration between photograper McCurdy and performer Lee is dissipated by the self-inflated wordiness of poet Heyman. Was Mr. Heyman attempting to create poetry that sounded like *Sutra* (Buddhist precepts)? This reviewer believes he failed. At first reading it appears

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("Consider" continued)

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leader to provide special sessions for them after which they would rejoin the adults for a brief portion of the workshop and closing worship service. It might be very good to also provide mini-workshops exclusively for the young.

that the poems accompanying the photos are by Dr. Lee: "Thus do I,/The Zen Dancer,/With all mine efforts strive,/A pregnant silence to create,/Whereby Buddha-nature may become known/And Nothingness be attained." (sic) (p. 30). Nothingness? Quite the contrary. This text is full of Somethingness. From my own interest and connection with Zen Buddhism and "sitting", repeating sutras and becoming quiet in thought and desire, my impression is: Too many words! In the **Tao Te Ching** of La Tzu it is said: "more words count less" (#5) and "He who speaks does not know; he who knows does not speak." (#56) Consequently, how perfect to move rather than to speak about the "indescribable Suchness-- Enlightenment" (from Dr. Lee's "Introduction", p.103). As we open this book we could be happily presented with nothing but quiet impressions of simplicity and grace--of empty spaces and subtle gesture--of line and color--light and shadow--stark hard nature in duet with flowing soft form. It seems unfitting then to clutter our minds with such self-conscious and inflated statements as "Into sublime spontaneity/Enter, and/Touching upon/The all-encompassing Buddah-nature/Do I/Enlightenment attain" (p. 30). Does the poet have a moment of comprehension when he continues: "In a world that lies/Beyond all words and concepts,/There, and only there,/Can enlightenment be found?" (sic) (p. 34) Yet the text goes on and on to page 98!

What impresses and gives greater meaning and depth to both Zen Dance and Mr. McCurdy's photos is Dr. Lee's text, which comes **after** the photos on pages 103-108. In these few pages there is an eloquent discussion of Zen Buddhism, Korean Son (the trend which Korean Buddhism took after Zen was introduced in Korea), Korean Buddhist Ritual Song and Dance, and Zen and Noh theatre of Japan. Because of a long-time interest and involvement with "Eastern" thought and movement, this reviewer appreciated Dr. Lee's well-written discussion of these subjects which could be an excellent introduction for some and a welcomed refreasher for others. Dr. Lee goes on to inform the reader about *Mantra:* a sound used to charm the mind away from mundane thoughts and toward an energy beyond words. She discusses her use of *mantra* in the *Hwa-Tou* and so, returning to the photos, we understand that the expression of body and face are imbued with the single focus of the dancer's mind focused on *Hwa-Tou.*

In the final pages of her brief text, Dr. Lee gives attention to the themes of Zen Dance itself, the technique of practicing Zen Dance, and Zen Dance as Therapy. As a Dance Therapist who has practiced and taught T'ai Chi Ch'uan (another meditation-in-motion from China) as a way of healing the whole person (physical, mental, emotional and spiritual), this reviewer has sincere appreciation for Dr. Lee's perspective on the benefits of her movement meditation. "Long before one makes the sudden leap into Enlightenment" (p. 108) (a leap which for many may never come or, if it comes, is fleeting) there is a lessening of tensions, the quieting of the mind and the calming of the hyperactive personality.

If one chooses to add **ZEN DANCE: MEDITATION IN MOVEMENT** to one's library, let it be an exploration **without words,** stepped into silently. Allow the images to evoke peace and delicate sensitive movement, inspiring a connection with the strong subtle life force within us all that is most clearly expressed in the movement arts of the Orient.

DANCING FESTIVALS OF THE CHURCH YEAR, by Constance Fisher, edited by Doug Adams, 1986, 120 pages, 33 photographs, $8.95 plus $1.00 postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224. Acceptance and effectiveness of a dance in worshop depend on doing it at the right time of the year so it relates to the shape of the worship and expectations of the worshippers. This new book details many dances to bring to life each season of the church year as the chapter titles indicate: Dancing for Lent, Dancing to Freedom, Dancing in Suffering, Dancing the Easter Vigil, Dancing through Pentecost, Dancing the Eucharist, Dancing at Thanksgiving Time, Dancing from Advent to Epiphany.

THE FOLK ARTS IN GOD'S FAMILY, by Patricia Beall, 318 pp. $8.95 plus $1.50 p 7P. Hodder & Stoughton.
"This is a revised edition of 'Folk Arts in Renewal' which came out of the Fisherfolk ministry in the U.K. It is in paperback and half the size of the original. It is divided into four parts. The first one is an introduction to the folk arts in history, worship, education and festivity; the second, practical helps, deals with leadership and ideas; the third gives material for presentations and worship and the fourth with material for workshops. Material in the book gives a very good introduction for work in mime, drama, art, and music."
from *LEAPING,* **Christian Dance Fellowship of Australia, No. 25, March 1985.**

INTRODUCING DANCE IN CHRISTIAN WORSHIP, by Gagne, Kane and VerEecke, 1984, The Pastoral Press, 225 Sheridan St., NW, Washington, DC 20011, $7.95. (Reported by Janet Skidmore) This is the best recent work I have read on liturgical dance, and I highly recommend it. There is a historical section that is concise and well researched, with many resources listed. In addition, the book includes an analysis of the parts of the Roman Catholic liturgy, and the kinds of dance which are appropriate for them. Not being from a liturgical tradition, I found this section helpful not only for dance, but for gaining an understanding of the traditions underlying all Christian worship. The book concludes with a section written by a priest who is also a trained dancer and choreographer.

LEARNING THROUGH DANCE, by Carla De Sola, 252 pages, 160 photographs, $10.95 plus $1.00 postage/handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224. The Sharing Company recently acquired all copies of this landmark book that shows and details dozens of ways to dance songs and biblical texts and worship services related to themes that dance helps develop as suggested by the chapter titles: Communication, Freedom, Love, Life, Peace, Happiness.

LITURGICAL DANCE, by Gloria Weyman & Lucien Deiss. Guide Book & Audio Cassette in Deluxe Binder $29.00; Liturgical Dance Videotape, VHS or BETA, $49.00; complete set, introductory Offer $59.00. Regularly $78.00. Add 10% for shipping and handling. Mail order to North American Liturgy Resources (NALR), 10802 North 23rd Avenue, Phoenix, Arizona 85029. NALR presents **LITURGICAL DANCE,** a videotape and book directed and choreographed by two renowned artists, Gloria Weyman and Lucien Deiss. The book includes the biblical and traditional rationale for liturgical dance, choreography and music for the nine dances presented on the videotape. Also an audio cassette of the music for rehearsal or performance use. ●

Board Bits

TONI' INTRAVAIA, EDITOR, SDG JOURNAL

Toni' has been editor of the Journal since 1972. She teaches dance and is co-ordinator of religious education at St. Francis Xavier Parish. She is chairman of the Youth Concert Series in Carbondale, Illinois where she lives with her son, Paul, a graduating senior at Southern Illinois University in the School of Music. She is a certified Labanotator teacher and as such has had Ballet Cards Grades 1 through 4 published and has had many articles published in dance magazines including "Notation of Movement as a Teaching Aid" published in *Journal of Physical Education and Recreation,* Vol. 46, No. 3, March 1975 and the notation and Chapter on Notation in "On the Count of One" published by Mayfield, Palo Alto, California. She has taught technique and composition and Labanotation not only at the ADG festivals in the past but also at Southern Illinois University, National Music Camp at Interlochen, Michigan, Connecticut School of the Dance Summer Session, to name a few. She continues her interest in worship through dance and is gathering material for a pamphlet of *Dance In Love of the Lord.*

DOTTIE JOHNSON, VICE-PRESIDENT (OUTGOING)

I came to Hood College in 1955 from Long Island, NY, having grown up in Freeport and Rockville Center and been a P.E. teacher in Smithtown and Rockville Center.

Since I am the only full time dance faculty at Hood, I have much variety, at least 19 different items - from conditioning through dance to Labanotation and other independent studies. I'm on the move daily; at present writing - social dance, conditioning, low intermediate modern, low intermediate ballet, basic jazz and 2 independent studies. Also teach tennis and archery for P.E. Department.

My work for the Guild has included being treasurer and for 10 years, the Regional Director for 5 states, later reduced to 3: Maryland, West Virginia, and Delaware. '85— 86 is our first year as a chapter and I'm secretary. We are very pleased that we have had 16 workshops sponsored by the Region. Our chapter activities are rapidly expanding. I recall with pleasure my introduction to SDG in 1957.

Interests - personal ministry in worship through dance, movement education for senior citizens, trail hiking, sewing some of my clothes, friends, family (scattered) and my home. Have been blessed by two extended trips to Europe a while back, and leading worship dance in Jamaica, W.I.. It is a joy to serve the Lord through dance.

MARTHA FAIRBANK, NATIONAL DIRECTOR OF REGIONS AND CHAPTERS

I was born long enough ago in Olympia, WA to now attain senior citizen discounts, which also means I have six grandchildren. My husband, Henry (who is my main support system!) teaches Physics at Duke University and

joins with me in our hobby of running. We've competed in meets all over the country and that's fun. I have a BS in Home Economics from the University of Washington, spent a year at Whitman College (where Henry and I met) and have been a special student at Pacific School of Religion where I was introduced to the wonderful field of worship and the arts, which is my great passion now. Besides working with the SDG I am also currently the National communications coordinator for the United Church of Christ Fellowship in the Arts. I am the half-time minister of music (Organist and choir director) at Pilgrim UCC in Durham, NC, where we've lived for 22 years.

We've also lived in New Haven, CT for 20 years and spent a 15 month stint at Los Alamos, NM where Henry worked on the Manhattan Project, and where our elder daughter was born. We have three children (and they are all married and each have two children.) We love to travel, having lived in England for a year and visited in Turkey, Nepal, and Europe. I'm a great reader, besides being a real genealogy nut. I'm also an inveterate crusader which puts me in league with Common Cause and peace and other good causes.

COLLEY BALLOU, NATIONAL PROGRAM DIRECTOR:

Colley Ballou, a dancer since the age of five, began her early training in northern California. After moving to New York City, she pursued classes at Ballet Theatre, Ballet Arts, Nanette Charisse, Mat Mattox and Phil Black. This led the way to an early career in musical comedy, working off-Broadway and Summer Stock. After attending the American Theatre Wing, she began to branch into technical theatre as a production associate and stage manager working primarily Off Broadway. A natural evolvement into choreography led to work in Industrial Theatre with companies such as Hoffman La Roche, Inc. and Johnson & Johnson. In this area she choreographs the show portion of a business meeting or works with the company employees turning them into performers for their charity production musicals.

Working with children seems to be a forte. Since 1978 she has been employed by her town as a dance teacher. Her love for Professional Children's Theatre has seen her choreographing and performing in numerous productions. This direction finally evolved into Sacred Dance when the Minister of Music at her church asked her to participate with their vocal choir in an Easter Service. Thus began a ten year association with dance in Saint Paul's Congregational Church. She primarily works with Youth Dance Choirs, choreographing, directing, and traveling to various churches in the community.

This past July, having attended the First International Sacred Dance Festival in Avignon, France, Colley truly felt part of a cultural exchange as she took part in workshops, classes and performed in worship services throughout the region.

She has consistently upgraded her training through various dance classes, her current favorite being tap. As a member of Actor's Equity, AFTRA, and SAG, she keeps active on stage and in television commercials.

At present, Colley is involved with the Southern New York Chapter planning Festival '87 at Sarah Lawrence College, Bronxville, New York, for June 24 — 28.

Married to theatrical designer David Ballou, they are the parents of two sons, Scott and Mark.

What is her outlook? . . . . "Let the spirit show the dance. Let the dance be God's gift."

CYNTHIA SAUTTER, PUBLICITY DIRECTOR

A unique individual, Cynthia Sautter is both a dancer and writer. She recently demonstrated her abilities in these areas through the writing of *Irish Dance and Spirituality,* and her first solo concert on the same topic. This past year, Cindy has also led movement for worship for her church children's choir, and worked as a creative dance teacher at a Montesorri school.

Cindy's training for the position of The SDG publicity director comes from a variety of sources. She is a trained dancer and experienced liturgical dance leader. As a seminary graduate and United Church of Christ candidate for ordination, she has an extensive background in religion, and familiarity with church organizations. She has also served as a SDG publicity director for the Minnesota region. Cindy is excited to serve as publicity director, as it gives her more people to meet and talk with about Sacred Dance. She wants people to know that dance can "bring a wholeness and peace to the world, in ways we are just beginning to understand."

ARLINE TERRELL, CORRESPONDING SECRETARY

As a child, Arline began dancing summers at the Noyes Rhythm Camp in Portland, Connecticut. But it wasn't until her adulthood that she realized Rhythm was indeed sacred dance for it deals with the whole person, unifying body, mind and spirit and recognizes the inherent good in each of us. She has shared this philosophy in creative movement classes for children for the past 20 years and now with The Moving Spirit, a sacred dance group sponsored by Hilton Presbyterian Church in Newport News, Virginia.

She has just completed a seven year term on the Board of Directors of the Noyes School Of Rhythm Foundation and also served on the staff of the Noyes Junior Camp for 15 years, eight of them as director. Arline is also an artist and writer and would lose herself in her gardens if her husband and 13 year old daughter didn't keep her in tow. She also has three grown children.

"The thrust of my life has been to keep the creative spirit of the child alive in each of us, for it is there ideas are born where we may tap the power of universal truths. " ●

International Christian Dance and Movement Conference
Sydney, Australia — January 1988

Call for Papers

If you are interested in presenting a paper or giving a lecture/demonstration on any of the topics listed or in attending the conference, please write **The Christian Dance Fellowship of Australia,** 120 Chalmers Street, Surry Hills 2010, Australia or Phone No. (02) 690.1777 by **December 1st, 1986**: prayer and worship, community (church and secular), history and theology, video and other art forms, elderly, children, teenagers, creativeness, choreography and technique, healing and therapy, outreach (evangelism and entertainment), fitness, social issues. The Conference is in Sydney, Australia January 9 — 16, 1988, but the Call is for Papers NOW.

Sacred Dance Activity

CANADA

Gayda Goia — Jean Errett: Alberta Conference, United Church of Canada, May 23, 1986, Springbank. The theme of the dance "Soon, Very Soon" is a motif of black worship; dancing in the aisles, clapping, and the stepbend step from King David's Dance before the ark. All gestures and movement have Christian symbolism, except for the hips, which comes from the sacred dance, the Hula.

CONNECTICUT

Joann Flanigan, Stamford: Poetry in Motion, Black Worship, and Clown Ministry as well as The Purpose and Intention of Sacred Dance were all part of the Festival of Arts Ministry Workshop at Garrison, NY. The celebration of arts ministry, sponsored by the Greymoor Christian Unity Center, included Dance and Issues of Peace by **Carla DeSola,** Discovering the Divine Dancers Within by **Carol Vassallo,** and an exciting workshop of of Music and Movement in the Worshiping Community by **Lindsey Huddleston.**

ILLINOIS

Janet Skidmore, Chicago: I recently visited Washington, D.C. to have my performance of Helen Tamiris' "Negro Spirituals" approved by Ann Mackenzie of the Dance Notation Bureau. "Negro Spirituals" was Tamiris' signature work during the 1930's and is a classic of American modern dance (see Doug Adams' and Judith Rock's *Biblical Criteria in Modern Dance,* 1979: The Sharing Company, p. 4). Ms. Mackenzie was assistant to Ms. Tamiris for many years, and has granted rights for solo performance of the dance to a selected few including me. The piece consists of five short spirituals: "Go Down Moses," "Swing Low," "Get on Board," "Crucifixion," and "Joshua." It is choreographed simply, with both strong and lyrical moments, and still speaks eloquently to contemporary audiences. While in D.C., I was hosted by local SDG members, and I performed "Negro Spirituals" twice. Once was in Sunday liturgy at St. Augustine's Episcopal church, as the offertory, and then I did "Go Down Moses" and "Swing Low" as part of an evening prayer service on July 4th at Christ Church.

MAINE

Dorothy Anderson, Camden: May 11, 1986 at South Parish Congregational Church, August reported "For the Beauty of the Earth" (Introit), "Our Lord's Prayer" "Simple Song" (Music by L. Bernstein for the Anthem). Members: Kimberlee Quong Charles, Kathleen Newman, Leanne Schwarz, and Sammee Quong, Director.

MICHIGAN

Janet A. Lee, Clawson, Michigan: Dancers opened the Detroit Annual Conference of the United Methodist Church with the Introit — Call to Worship — John Rutter, and later in the week danced the Scripture Lesson during a worship service, directed by Janet Lee.

MINNESOTA

Cindy Sautter, New Brighten: In celebration of the publication of my booklet *Irish Dance and Spirituality,* I created and presented my first solo concert. The

concert was held May 10th at St. Luke's Church School. It was followed by an Irish Ceili, folk dancing that invited the audience to participate in the concert. This was a celebration of community, as publicity, space, direction, music and support were provided by friends and fellow Irish dancers.

Virginia Huffine, Rochester: Seraphim III, sacred dance trio, presented a program of three Shaker dances at the Unitarian Church in November, 1985. (Virginia Huffine, Veronica Oliveto and Jean Waters) Seraphim III also participated in the Catholic Mass at Midnight on Christmas Eve at St. Mary's Chapel, dancing to 3 Handel Pieces. The group presented a candle processional to Clarke's Trumpet Voluntary and, in place of the sermon, a triology, "The Miracles of Christ", at Our Savior's Lutheran Church on April 27, 1986. On June 28 in Knoxville, Tn., Virginia visited with Donna Hardy and a group of 20 for a cooperative workshop. They danced for each other, and members of the group joined us to pray and dance together for a beautiful afternoon of sharing.

MISSISSIPPI

Sylvia Farris, Meridian: Sylvia Farris, liturgical dancer, served as liturgical dance clinician for the Southeast Jurisdiction of the Fellowship of United Methodists in Worship, Music, and Other Arts Music Week held at Lake Juniluska, North Carolina in June of 1985. She teaches liturgical dance to mental patients from East Mississippi State Hospital in Meridian. She danced

"Figlio" which represents Mary's lamentation at the foot of the cross with music by Jim Ballard for the Southeast Jurisdiction of the Fellowship of United Methodists in Worship, Music, and Other Arts, for the Philharmonic Music Club of Meridian, for the Columbus Music Study Club of Columbus, and for the Espiscopal Church of the Mediator Maundy Thursday service. For Ascension Eve, Sylvia and Penny Dudley danced the elements to the alter to "This Do in Remember of Me" and the blessing at Meridian's Episcopal Church. And on Ascension, Sylvia danced "My Peace I Leave with You" at St. Paul's Episcopal Church.

NEW HAMPSHIRE

Allison Howard, Nashua: The New Hampshire region had a fall workshop on October 4 — 6, 1985 in Nashua which brought together many people of all ages and diverse backgrounds who shared and learned from each other and left richer for the experience. The theme: An Awareness of God the Father, the Son and the Holy Spirit, in us, about us, through us, through the media of Sacred Dance. Sunday morning's worship theme was World Communion. **Rosalie Branigan** was our guest leader which included dancing through the Christian Year. Other leaders included: Betsy Collins (modern) **Debra Stackpole** (choreography and jazz), and Patricia Walker (ballet). **Elsie Keeffe** and Allison Howard co-directed the event. Further information from the area shows that Elsie Keeffe's adult ecumenical choir has taken part in worship services both as part of the service and as the entire worship experience. Debbie Stackpole directs a youth choir and a children's choir in addition to working with students at the school. She was in charge of a Sacred Dance Camp this summer. Sandal Keeffe has an adult dance choir in Bow while Leslie Fryer directs in Concord and **Priscilla Richardson** is busy in Marlborough.

Elsie M. Keeffe, Concord: St. Matthew's Adult Ecumenical Sacred Dance Choir celebrated Pentacost at the Suncook United Methodist Church May 18 with scarves, clapping, and great joy. Music used: Joyful, Joyful, Holy Art Thou, Spirit of God, Create in Me a Clean Heart, Kom Susser Tod Praise Medley, City of God, You Have Have Been Baptised, Joy Medley and O For a Thousand Tongues. The group shared in the crowning of Mary and the living rosary at St. John's Catholic Church in Concord. In June the choir visited the Penacook Eastern Star to share in their evening service.

NEW JERSEY

Nancy Brock, Regional Director: **Judith Burwell** directed and danced with the Grace Dance Consort in a concert on April 20 at Grace Episcopal Church in Nutley. The group included both adults and children,who also dance in services at the church.

Colley Ballou is director-choreographer for St. Paul's Liturgical Dancers, in Nutley. They danced in services at St. Paul's Congregational Church on the Fourth Sunday in Lent and on Easter Sunday.

NEW MEXICO

Keri Sutter, Albuquerque: Sharon Kernan directs a new group at Faith Lutheran Church. They danced the Lord's Prayer in April and in June "How Great Thou Art". Some members of the Congregation of the First Church of the Nazarine

danced to part of "Jubilate", a new cantata by Mark Hays, and "And the Father will Dance."

Surgite, A Sacred Dance Company, Keri Sutter, Director, danced "Healing Waters" at the United Church of Santa Fe On March 16 and on the 24th danced a service commemorating the death of Archbishop Romero of El Salvador and on the 29th danced an Easter Vigil at St. John's Cathedral and at the Canterbury Chapel. In May they danced "The Baptism of Jesus by John" at Risen Savior Roman Catholic Church and at the Youth Service at the annual conventon of the New Mexico Conference of the United Methodist Church. In June the group danced Psalm 100 at First Congregational Church and participated in the Los Altos Christian Church Summer Avocational College 3-week course on Sacred Dance. July brought preparations and participation in the program for St. Aidan's Episcopal Church's Vacation Church School.

NEW YORK

VIJA VETRA MARKS 30 years of Indian Dance (from **Dancemagazine,** May, 1985, page 18): "In India, they call her an ambassador of dance. In New York, she's a dance 'minister.' But to the hundreds of thousands of people who have seen her work in the last three decades, dancer Vija Vetra is the most vividly visible exponent of Indian classical dance in the world today. " 'I have represented India all over the world,' she said during a recent interview. 'When I was received by Prime Minister Nehru in 1961 (in India), he called my work the **"bridge between East and West."** That's the perfect title for me.'...."

OKLAHOMA

Millie Slier, Tulsa reports: **Joella Chew,** Oklahoma City had a solo performance of "Psalm 139" at Quartz Mountain Ampitheater with readings by Doug Chew on July 3. Christa K. Dixon wrote "I Lived In Fear," which was danced at the First Christian Church luncheon, Edmond, July 17. In Stillwater on August 10 at the First Presbyterian Church a Workshop was held in Sacred Dance.

AND....

Sister Adelaide Ortegel has written: "A procession is more than a march--it is an embodiment of the spirit of the community-on-the-move . . . . an invitation to enter and become more intensely a part of the liturgical experience."

Our hymn was written for the annual choir festival at Peterborough Cathedral in England, May 1865. It originally contained 11 stanzas to allow time for the various children's, youth and adult choirs, along with the festive banner carriers to process through the long cathedral aisles. The use of the phrases "Bright youth and snow-crowned age" and "From youth to age" make this an exceptionally meaningful hymn for people of all ages who join in expressing their joy and gratitude during each refrain: "Rejoice, rejoice, rejoice, give thanks and sing." Joy is expressed by all of us during our processional today through the expressions on the faces, uplifted heads and upward swinging arms. Joining in the gestures helps make our words become flesh and also heightens our own joy while enhancing the meaning of the words which we are singing.

From the *Service of Worship,* January 26, 1986 ●

Annual Meeting

Minutes of August 5, 1986

Due notice having been given by mail to all members of the Sacred Dance Guild, the Annual Meeting was convened at the Faculty Club, University of California, Berkeley, California. President Barrie Gibby welcomed members and guests. She introduced the host, Doug Adams, and honored guests Margaret Taylor Doane, Connie Fisher, and Carla DeSola who had just returned from representing the United States at the International Sacred Dance Festival at Avignon, France. She also introduced Directors-at Large, Chapter Presidents, and Regional Directors in attendance.

I The meeting was called to order at 8:20 p.m. with a Shalom dance. Greetings were read from Helen Castle, outgoing Program Director; Mary Johnson and Mary Jane Wolbers, Advisory Board; Dana Schlegel, Board-at-Large; and Robert Storer, charter member and former officer.

II. Minutes of the Annual Meeting in Lancaster, Pennsylvania, June 1985 were mailed to all members with their ballot.

MOTION: Minutes of the Annual Meeting be approved as mailed.
Moved/Seconded/Carried Fred Haskin/Bonnie Buckman

III. **MEMBERSHIP** - Ellen Young
Current membership is 590. Of this number, 140 have not renewed membership for 1986-87. August 15 is the cut-off date for membership data to be included in the new *Directory*.

IV. **QUORUM**: A count was taken to ascertain if a quorum was present (By-Laws, Article VIII, Section 2, b.). There were 37 members present and 12 members of the Board-at-Large, constituting a quorum.

V. **DUES INCREASE**: The reasoning behind the proposed dues increase was explained by the President. The Treasurer has calculated that the cost of maintaining one member is $16.45. The current membership dues is $16.00 per year and $10.00 for the student/senior member. Therefore, the increase to $18.00 and $12.00 respectively is the operating minimum. The dues increase would be effective October 1, 1986 for new members, and May 1, 1987 for renewals.

VI. **ELECTION**

A. Nominations were opened to fill vacancies on the ballot. None were received.

B. Clarification of ballot: An explanation was given that past procedure empowered the President to fill ballot vacancies by appointment.
MOTION:To empower the President to fill write-in vacancies by appointment.
Moved/Seconded/Carried Jo Peteway/Blake Davis.

C. A letter of resignation was read from Dana Schlegel. He has been serving a 1985-88 term as Director-at-Large. (Schlegel has been nominated for Vice President.)

MOTION: Resignation accepted.
Moved/Seconded/Carried Fred Haskin/ Joann Flanigan

D. Ellen Young, outgoing Membership Director, was nominated by Betty Bateman, to serve as Director-at-Large to complete the term of Dana Schlegel (1986-88)

MOTION: Ellen Young be included on the slate as nominee for Director-at-Large, 1986-88.
Moved/Seconded/Carried Joyce Smillie/Asha Stager

E. Slate

MOTION: Accept the slate of officers, Directors-at-Large, and Regional Directors as mailed and amended.
Moved/Seconded/Carried Diana Schrader-Shaw/Fred Haskin

F. Tellers Betty Bateman, Bonnie Buckman and Asha Stager withdrew to count ballots.

G. Clarification of By-Law amendments (by the President).

1. Establishment of a Senior membership in the Guild for persons 65 years of age and older. An amendment is necessary to legalize this category.
2. Chapter rebates contingent upon receipt of the Chapter's Annual Report. This provides accountability of the Chapter to the national organization and provides for a smooth transition of responsibilities.

VII. **FESTIVAL '87**

Joan Flanigan, representing the Festival Committee, announced that Festival '87 Dance for Social Change, will be held at Sarah Lawrence College, Bronxville, NY (20 miles north of New York City.) on June 24 — 28, 1987. Flyers were distributed at the Guild reception at Pacific School of Religion, and the membership will be receiving information about the Festival throughout the year.

VIII. **BIBLIOGRAPHY** - Kay Troxell

The *ANNOTATED BIBLIOGRAPHY OF RESOURCES IN SACRED DANCE* will be printed in September and mailed free to all Guild members. The Bibliography will be advertised and sold to libraries, seminaries and interested persons at a cost of $6.00.

IX. **TREASURER** — Sharon Miller-Rodakowski (given in absentia by Ellen Young)

A. Year-to-date Income Statement and Balance Sheet for the fiscal year July 1, 1985 through June 30, 1986:

ASSETS

Operating Fund	*$1,370.72*
Life Member	*$2,321.80*
Festival Fund	*$4,446.98*
Memorial Endowment	*$6,732.39*
Festival Scholarship	*$ 114.24*
Accounts Receivable	*$ 979.42*
Total Assets	*$ 15,956.55*
Liabilities	*$ 0.00*

CAPITAL

Retained Earnings	*$ 15,027.73*
Fiscal Year Earnings	*$ 928.82*
Total Liabilities and Capitol	*$15,956.55*

During 1985-86 approximately $40,000 passed through the Guild's treasury. Of that amount, about $30,000 was spent for Festival '85, and $10,000 was for operating expense.

MOTION: Accept the Treasurer's report as received.
Moved/Seconded/Carried Blake/Fred Haskin

B. Chapter Financial Reports: The Treasurer has received only one from Marian Roy, Eastern Pennsylvania Chapter.

C. Expression of thanks to Ellen Young for her work on the comprehensive Budget, her research and for her enthusiasm and support.

X. **JOURNAL**

President announced that the Sacred Dance Guild *JOURNAL* will have a new look this year with pictures and typeset printing. The *JOURNAL* is the voice of the Guild as well as a link with the membership. The new look of the *JOURNAL* is a basis for quality exposure to the outside world in the field of sacred dance. Incoming advertising will eventually make the *JOURNAL* self-supporting. The *JOURNAL* is the only publication of its kind in the field of sacred dance.

XI **GUILD GROWTH**

Through the efforts of several Board members, links have been made between the Guild and The American Dance Guild, Schuyler Creative Arts Institute, and Phoenix (Ministry through the Performing Arts). The Skills Bank questionnaire completed by members this past winter has enabled the Guild to tap into the diversity of talent in the organization, and to provide resources for incoming Board members and committees.

XII. **BALLOT RESULTS**

The Tellers reported (after counting 110 ballots received) an over-

whelming majority passed the dues increase, the two amendments to the By-Laws, and the slate of Board-at-Large members. Names filled in as write-in votes will be forwarded to the President for appointment.

XIII. **NEW BUSINESS**

A. Rev. Nancy Roth announced a Body and Soul Worship to be held at the Holy Cross Monastery, West Park, NY, June 21 — 23, 1987. Faculty will include Lee Brunner, Nancy Roth and Carla Desola. West Park is 60 miles easy transportation to the Festival at Sara Lawrence College.

B. Doug Adams announced Dance Week at Pacific School of Religion will be July 20 — 24, 1987. He commended the Guild's aid in helping to start endowments at P.S.R. and Iliff Seminaries to guarantee the offering of courses in sacred dance. He urged attention to be given to similar endowments at other seminaries to train priests and ministers to be aware of and to include dance and the arts in their ministries.

Adjournment of the meeting was moved by Fred Haskin at 9:35 p.m.

Respectfully submitted,

Kay Troxell,
Recording Secretary

Schedule

EXECUTIVE BOARD MEETINGS

Open to all SDG members

October 26, 1986 (Sunday) 1:00 p.m. Library, St. James Parish House, 119 North Duke St., Lancaster, Pa.

January 17, 1987 (Saturday) 9:30 a.m. Library, St. James Parish House, Lancaster, Pa. Snow date: January 24 (Saturday) 9:30 a.m.

February 22 (Sunday) 1:00 p.m. Library, St. James Parish House, Lancaster, Pa.

April 26 (Sunday) 1:00 p.m. Home of Colley Ballou, 40 Enclosure, Nutley, NJ

May 30-31 (Saturday-Sunday). Retreat, farm of Arline Terrell, Middle Peninsula, Virginia.

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